

On arrival – avocado and bread from Bread Club (avocadoes change sex daily)

Paperbark Barramundi – BBQ’d and seasoned with pink peppercorns, ginger and herbs

(An Indigenous recipe that utilises bark from the Melaleuca tree to impart a light smoke and doubles as a serving vessel. Barramundi morph from male to female dependant on age, size and environmental conditions.)

Lotus rice – Steamed with lemon peel, coriander seeds & cassia bar

(A variation on the classic Chinese dish 8 treasure rice)

Cucumber Salad – Lightly pickled with herbs

Zucchini – Charred and marinated with garlic and chilli

Corn – Roasted in husk

Clay Pumpkin – roasted in bamboo leaves and encased in clay.

(vegetarian adaptation of the ancient Chinese recipe Beggars Chicken)

To Drink: Lemon Verbena water & Natural Wines

Cucumber, zucchini, corn and pumpkin produce both male and female flowers on the same plant and have been generously donated from Jia Jia’s parents vegetable garden. Paperbark has been foraged locally from the streets of Melbourne.

All other food has been sustainably sourced.



Fluff Corp. is the creative partnership between ceramic artists Claire Lehmann and Jia Jia Chen. Using the material's history to inform a range of ceramic activities, Fluff Corp. aims to explore the connective and social potential of the medium, it's intimacy and ubiquity in daily life and its relationship to food and design culture.

QUEER ECOLOGIES

A long table lunch exploring the generative potential of queering in and around the discipline of landscape architecture. How can we harness queering as mode of critique to break from normative paradigms and imagine alternative and expanded modes of landscape practice?

Guests, including Pip Wallis, Alistair Kirkpatrick, Brent Greene, Dia Le, Sarah Hicks and Felipe Coral, discuss the method of queering and how it applies across the built environment in considering more-than-human urbanism, 'failed' ecologies and systems thinking. This will take place over a shared meal made by Fluff Corp.



Our menu has been thematically designed around monoecious plants and animals, incorporating native ingredients and drawing from ancient recipes of China and First Nations that pre-dates Western civilisation.



AILA CULTIVATE

AILA Cultivate aims to open dialogues around alternative and expanded modes of landscape architectural practice through conversations and collaborations with other disciplines, including art, architecture, industrial design and publishing.

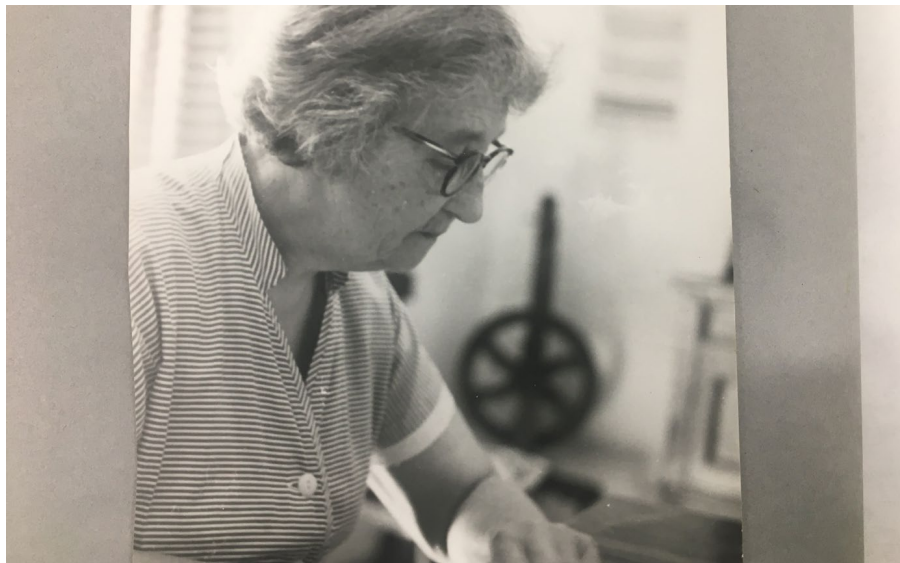
We seek to interrogate and explore how other disciplines can inform and enrich our understanding of landscape and design and the ethical and philosophical issues that underpin how we position ourselves and our practice as agents in the transformation of the environment.

AILA Cultivate is chaired by Virginia Overell, with Jen Lynch, Ella Gauci-Seddon, Olivia O'Donnell and Emily Wong.



MENU : FLUFF CORP.

01



Author's photograph of Edna Walling, Lorna Feilding (Poet), from No Title (Album), (1950s-60s), gelatin silver photograph
National Gallery of Victoria, Melbourne.

02



Edna Walling, Esme Johnston (Journalist), from No Title (Album), (1950s-60s), gelatin silver photograph
National Gallery of Victoria, Melbourne.

03



Edna Walling, Australian Dancer, from No Title (Album), (1950s-60s), gelatin silver photograph, National Gallery of Victoria, Melbourne.

04



Edna Walling, May we come in?, from No Title (Album), (1950s-60s), gelatin silver photograph
National Gallery of Victoria, Melbourne.

Pip Wallis is one of five curators working on the forthcoming NGV Collection exhibition Queer (December 2021). Pip was previously Managing Editor, X-TRA Quarterly Art Journal Los Angeles, Curator in Residence, Chisenhale Gallery London, and Curator, Gertrude Contemporary.

EDNA WALLING’S ALBUM

As we consider the NGV collection in preparation for the forthcoming exhibition Queer, December 2021, Edna Walling’s album of photographs offers an opportunity to consider the creation of space for queer lives through landscape design.

The album is a record of Walling’s creative community and runs parallel to the records of her garden design, allowing a reflection on her efforts to create a space for herself and her community.



PIP WALLIS

“Their work was to hop the swans off the nests in the breeding-season, and smash the eggs.

It was filthy work; they reeked of the half-hatched and the addled, and their trousers grew stiffer and stiffer, and filthier and filthier, as the yolks and the whites of the smashed eggs set in the material of which they were made.

The old cattle town of Wagga Wagga once had its swan-hoppers on all the stations round about; and the more they stank the prouder they were.”

Gilmore, Old Days:
Old Ways, p. 168

03



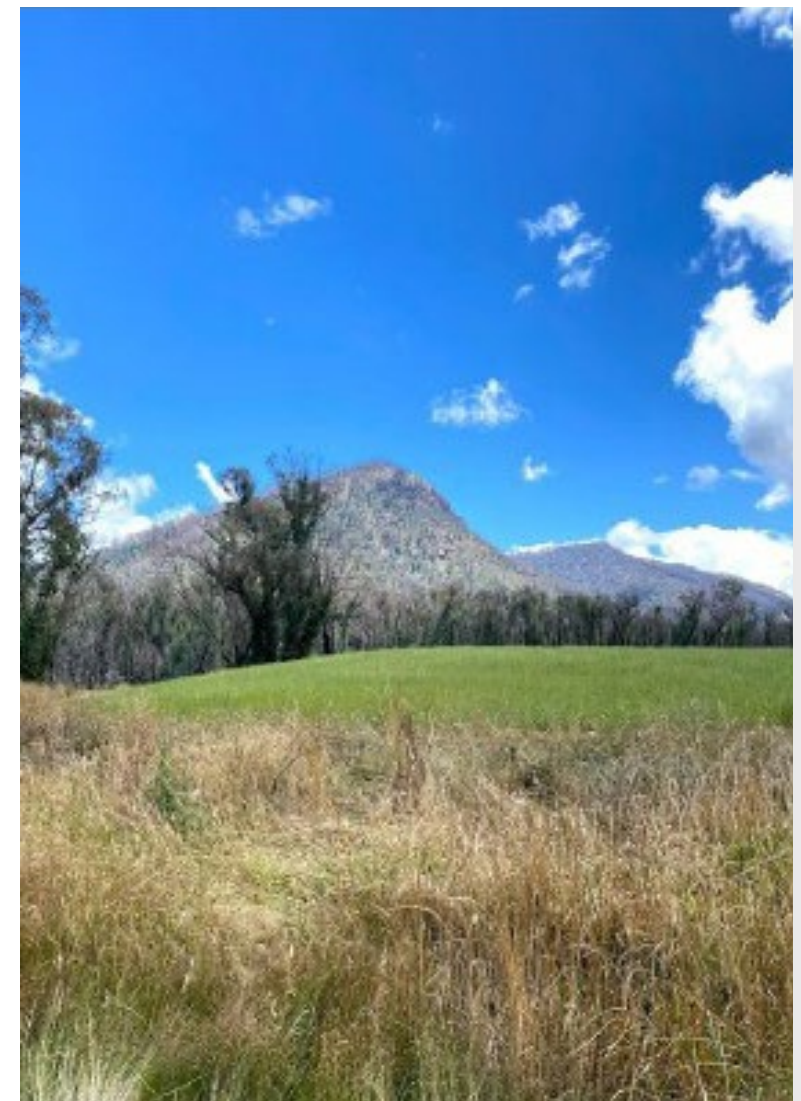
‘Re-establishing cryptogamic crust at The Waterways, Mordialloc’,
Damien Cook

“..colonial settlers ignored the Aboriginal method, and that contemporary Australians still suffer from the result.”

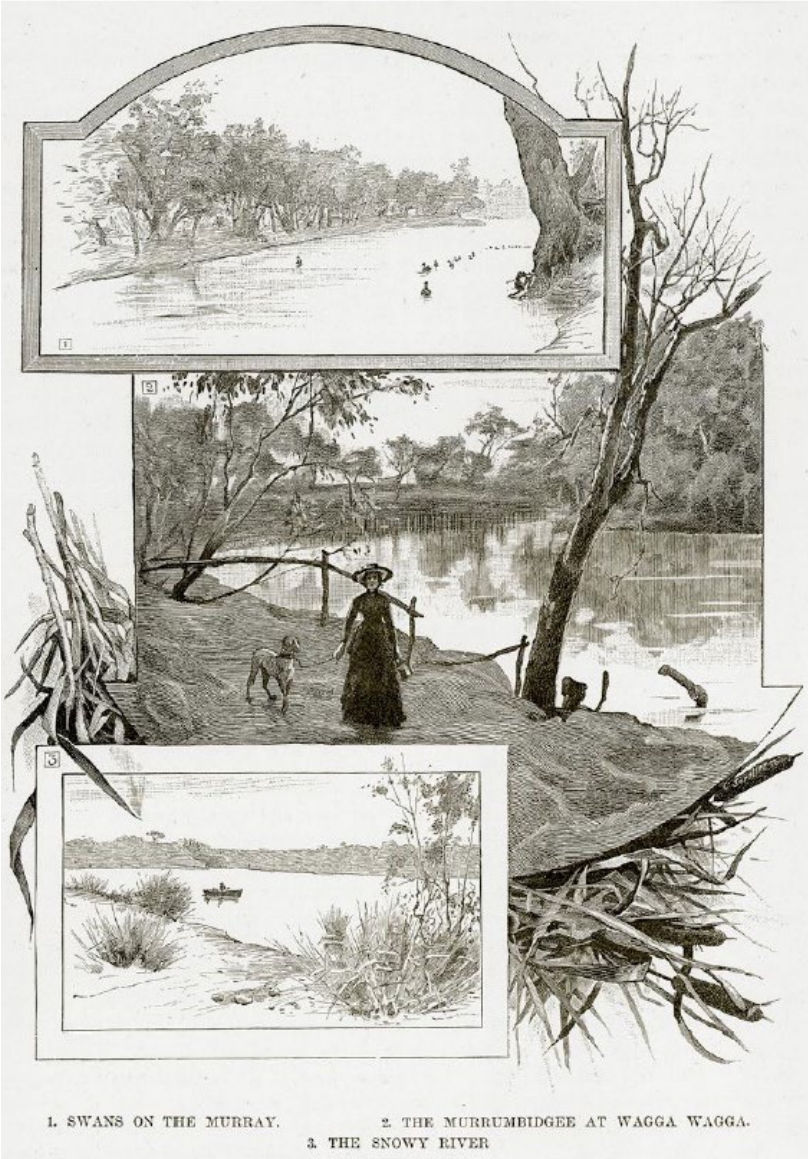
04

Bruce Pascoe, Dark Emu

05



Sarah is a practicing landscape architect and a director of Bush Projects Landscape Architecture based in Melbourne. Bush Projects is a cross disciplinary landscape architecture studio, comprising a team of artists and landscape architects. The practice investigates the way people experience and interact with landscape focusing on *human* occupation, ecological processes and aesthetic consequences.



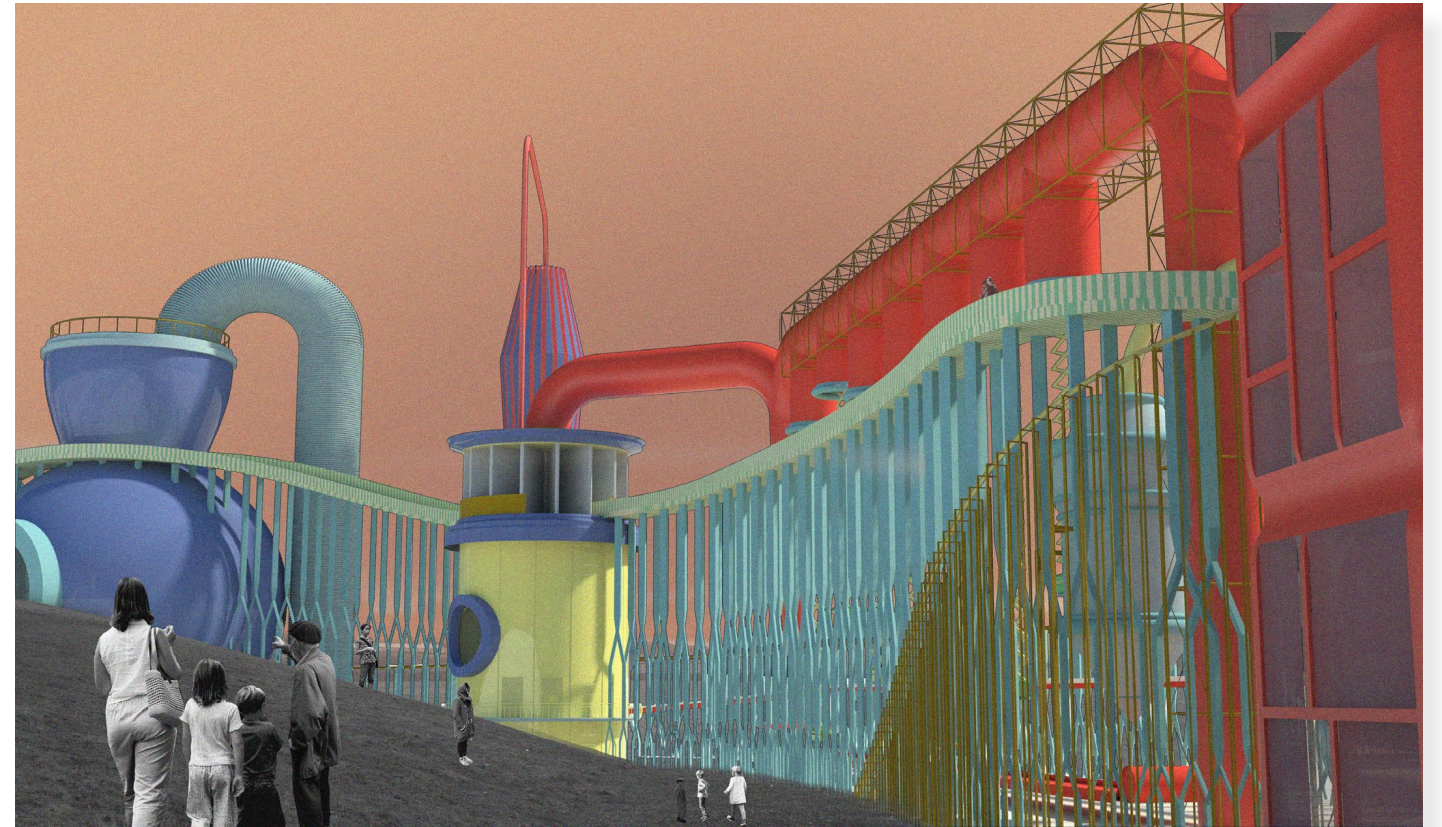
SARAH HICKS

Felipe is a Colombian-Canadian Landscape Architect currently working with Bush Projects in Melbourne. His research work focuses on the relevance of informal urban activity and cultural expression to shape public landscapes.

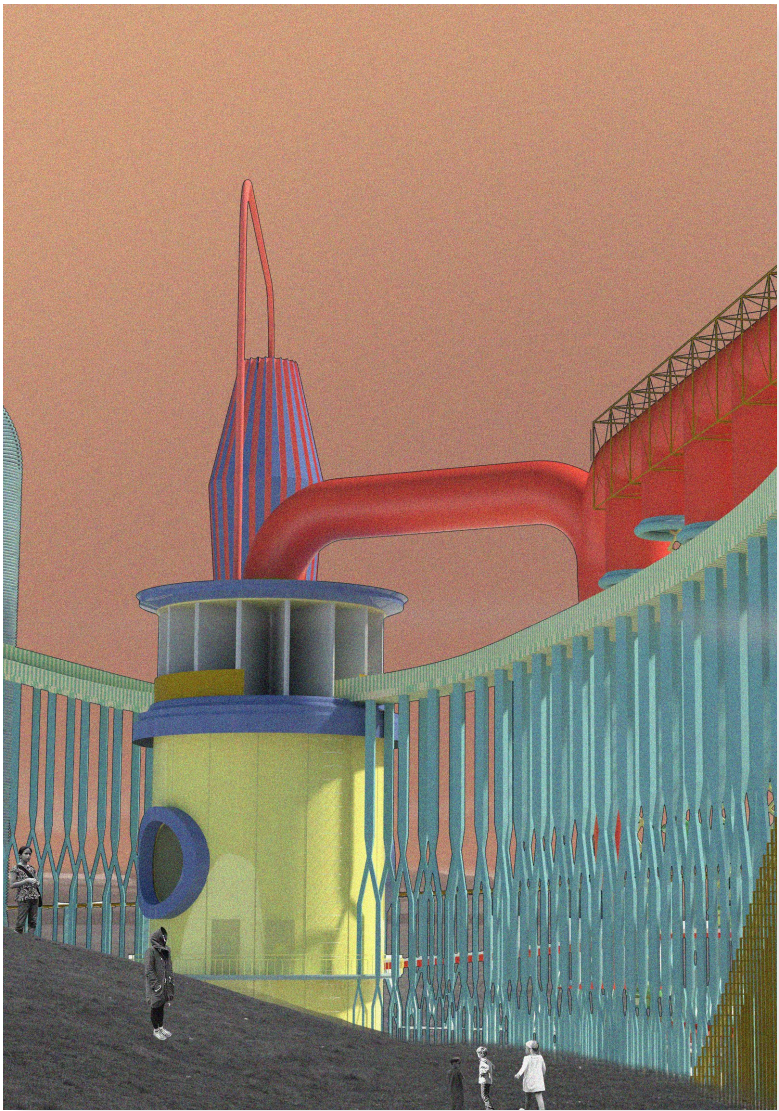
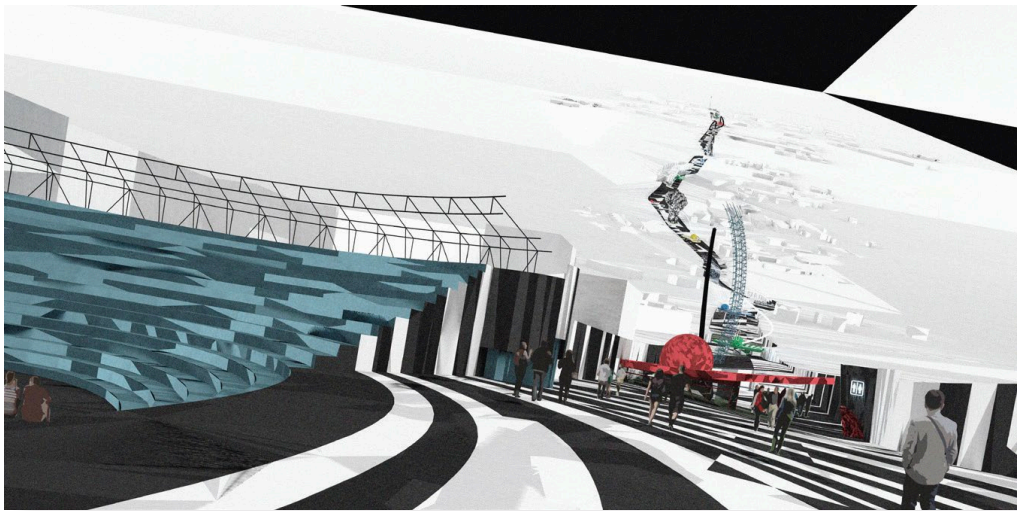


FELIPE CORAL





Dia Le is an architectural design researcher interested in the intersection of urban spectacle and the appropriation of infrastructure. Her research argues that these concerns have the potential to reconfigure the relations between infrastructure, heritage values and representation. She considers the failed Melbourne Olympic bids as an exemplary that could inform future *design speculations* for the city.



DIA LE



These are just two examples explaining how invasive exotics and modified ecosystems are conceptualised in the Australian context. The binary between good (native) and 'other' (weed) species was reinforced during post-war environmentalism, the Lake Pedder and Gordon River conservation campaigns, and the rise of Australian gardening and rehabilitation practices by landscape architects such as Bruce Mackenzie. While such practices are central in developing a national design language, the binary between native plants and exotic weeds gave rise to a nativist movement predominantly based in urban areas.



Comparably, weedy urban plants such as *Ipomea indica*, *Conyza bonariensis*, *Avena fatua* and *Alianthus altissima* are often genetically diverse, resilient and produce huge amounts of pollen, services that support thriving urban ecosystems. Novel plants hyper accumulate heavy metals, de-compact soils and reduce evaporation (Raneiri et al., 2016). Considering these functions, how can landscape architects advocate for weedy urban communities that are often perceived as damaging, impure and 'out of place'? We argue that novel philosophy such as Queer Ecology grants local practices tools to perceive Melbourne's modified landscape systems in exciting new ways. This framework can dissolve Australia's ecological binary by revealing positive environmental performances – such as new cultural uses (Gosine 2010), evolved aesthetics (Gandy 2013), reduced maintenance (Kowarik 2013) and greener parks – by embracing 'other' plants through practice. In this way, a novel ecological design language will emerge within the Australia's constructed landscapes.



This conflation between scientific and cultural ecology impacts Australian's ideologies of the built environment (good versus bad; native versus the 'other'). This perception is so ingrained that it disproportionately influences open space policy and ecological design practice in our major cities. For example, landscape architecture projects such as the new Reservoir station precinct exclusively uses native plants. Unexpectedly, many of the design's prescribed species are politically native rather than indigenous to site. The majority of preferred specimens are sterile cultivars (reducing pollen) or tissue culture clones. Despite being aligned with a preference for native planting design that mimic or rebuild erased communities, cultivated flora do little to contribute to a city's broader ecology.



Andi Gosine. (2010). Non-white Reproduction and Same-Sex Eroticism: Queer Acts against Nature. In *Queer Ecologies* (p. 149-). Indiana University Press.

Barnard, J., & Keating, J. (1996). *People's playground: a history of the Albert Park*. Chandos Publishing.

Bradshaw, C. (2012). Little left to lose: deforestation and forest degradation in Australia since European colonization. *Journal of Plant Ecology*, 5(1), 109-120. <https://doi.org/10.1093/jpe/rtr038>

Gandy, M. (2013). Marginalia: Aesthetics, Ecology, and Urban Wastelands. *Annals of the Association of American Geographers*, 103(6), 1301-1316. <https://doi.org/10.1080/00045608.2013.832105>

Holmes, K. (2011). Growing Australian landscapes: the use and meanings of native plants in gardens in twentieth-century Australia. *Studies in the History of Gardens & Designed Landscapes*, 31(2), 121-130. <https://doi.org/10.1080/14601176.2011.556371>

Kowarik, I. (2013). Cities and wilderness : A new perspective. *International Journal of Wilderness*, 19(3), 32-36

Ranieri, E., Fratino, U., Petrella, A., Torretta, V., & Rada, E. (2016). *Ailanthus Altissima* and *Phragmites Australis* for chromium removal from a contaminated soil. *Environmental Science and Pollution Research International*, 23(16), 15983-15989. <https://doi.org/10.1007/s11356-016-6804-0>

Brent Greene lectures into the Landscape Architecture Programs at RMIT, is a PhD candidate at the University of Melbourne, and a visual artist. His research explores how diverse cultural interpretations of urban ecology and landscape (designed or otherwise) influence attitudes towards public open space in the City of Melbourne and internationally.

Alistair Kirkpatrick has had a varied career over the last 20 years working in the disciplines of garden design, landscape architecture, horticulture and academia. Through teaching and practice Alistair has been exploring and testing ideas of vegetation as being the primary form, distorting the current model of hardscape being the *dominant* element in projects.



BRENT GREENE + ALISTAIRE KIRKPATRICK